

Bilkent Loses Dr. Levent Tunalı

Dr. Levent Tunalı, who recently retired from East Campus Health Center, passed away on Saturday, November 30, 2013, following a heart attack.

Dr. Tunalı had served the Bilkent University East and Main Campus Health Centers for 22 years. In addition to his professional abilities, his personal qualities made him a beloved colleague. His always-smiling face, kind heart and warm, gracious manner will not be forgotten by his patients, students and the Bilkent staff.

We extend our condolences to the Tunalı family, his colleagues and the entire Bilkent community.



Prof. Haldun Özaktaş Named IEEE Fellow

The Institute of Electrical and Electronics Engineers (IEEE) has named Prof. Haldun Özaktaş of the Department of Electrical and Electronics Engineering as an IEEE Fellow.

With more than 400,000 members, IEEE is the world's largest technical professional organization. Promotion to its Fellow rank is one of the highest honors that the IEEE can bestow upon an individual, and a mark of recognition reserved for IEEE members whose extraordinary accomplishments in any of the IEEE fields of interest are deemed to merit such a distinction.

Prof. Özaktaş joined the faculty of Bilkent University in 1991. He received a BS degree from

Middle East Technical University in 1987 and a PhD degree from Stanford University in 1991.

He is the recipient of the 1998 ICO International Prize in Optics and one of the youngest recipients ever of the Scientific and Technical Research Council of Turkey (TÜBİTAK) Science Award (1999), among other awards and prizes. He was elected Fellow of the Optical Society of America (OSA) in 2002, and Fellow of

the International Society for Optics and Photonics (SPIE) in 2012.

Bilkent faculty members to have previously received IEEE Fellow status are Prof. Özyay Oral (1995), Prof. Abdullah Atalar (2006), Prof. Levent Onural (2007), Prof. Levent Gürel (2008), Prof. Ahmet Enis Çetin (2009) and Prof. Erdal Arıkan (2011).

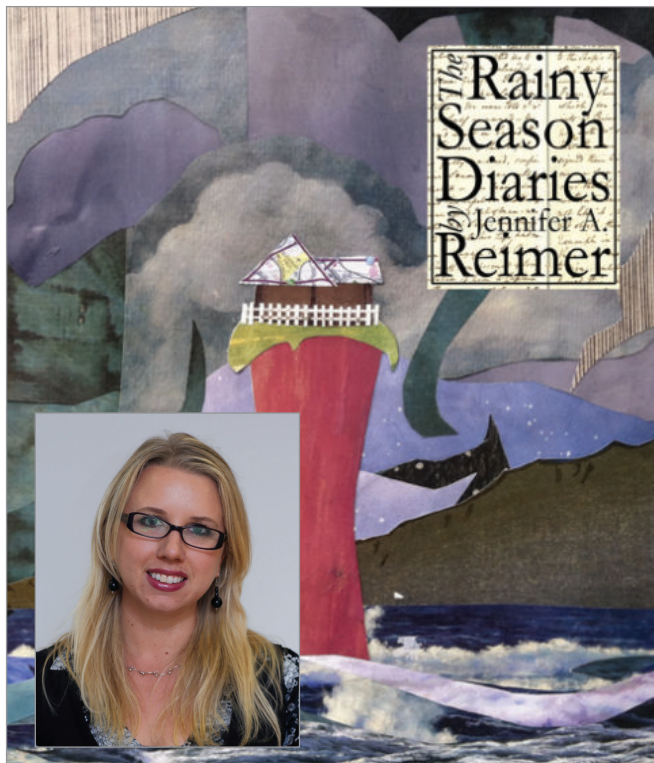


New Book of Poetry by AMER Faculty Member

Department of American Culture and Literature faculty member Assistant Prof. Jennifer A. Reimer has a new book of poetry. "The Rainy Season Diaries" was published by Quale Press in November 2013.

In "The Rainy Season Diaries," notes the publisher, "[Prof.] Reimer speaks from the far-flung spaces of diaspora and migration, not only the geographical and physical, but also the emotional and literary. Playing loosely with the

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TBD-TÜBİSAD Award Honors Mustafa Akgül



Assoc. Prof. Mustafa Akgül of the Department of Computer Technology and Information Systems has recently been honored with a Lifelong Service Award by TBD (the Informatics Association of Turkey) and TÜBİSAD (the Informatics Industry Association).

TBD was established by a group of informatics professionals as a pioneering organization in this field. Its missions include popularizing the informatics culture and establishing awareness of informatics within the broader community. Among its activities, TBD holds various informatics-related competitions and also gives out a number of awards.

The primary mission of TÜBİSAD is to foster information and communication technology in becoming a fundamental sector contributing to Turkey's economic

growth and to promote the collective interests of member companies while abiding by universal values and maintaining its independence.

The TBD-TÜBİSAD Lifelong Service Award has been given since 1996 to individuals who have contributed to the Turkish informatics sector over many years.

Prof. Akgül has been instrumental in initiating and organizing a number of annual informatics and information technology conferences in Turkey, including the Internet Conference, the Academic Informatics Conference, the Internet Fiesta, the Linux and Free Software Fiesta, Linux Camp and the Public Network Conference. He has been a board member of TBD, the Linux Users Association and the Internet Technologies Association. Prof. Akgül received his award at the 30th annual TBD congress.

In the Spirit of Piri Reis, GRA Students Create World Map



A group of Bilkent third-year Graphic Design students have been awarded second prize in the BKG Intercollegiate Culture Competition in the field of graphic design. BKG (Bilkent Kültür Girişimi) is a Bilintur subsidiary that operates 55 museum shops throughout Turkey. The students received the award for their world map design entitled "Piri Reis'e Selam Olsun."

UNESCO designated 2013 as "Year of the Piri Reis Map" to honor and commemorate the Ottoman admiral and geographer, who created the first Turkish illustrated world map and authored the famous navigation book "Kitab-ı Bahriye" in the 16th century. As part of the commemorative events, BKG organized a competition in which graphic design students were

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NEWS

New Book of Poetry

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diary form, each page can be read like an entry in a journal...that explore[s] the potential of a lyric (but acidic) voice that finds itself washing up on multiple shores of metaphor. The voice is fretted with narrative traces, which minutely examine the manner in which the stories we tell and the titles we give each other are themselves forms of treachery."

The American poet Elizabeth Robison writes about the book:

"Jennifer Reimer measures accumulation and loss in 'The Rainy Season Diaries.' Intimacy is played out against myth, geologic tension, oscillations in atmosphere. 'What occupies the remainder?' Reimer asks insistently, passionately, often erotically. This oldest of stories is revived here in ways that capture its utter uniqueness. Like the poet, we cannot help but ask, 'How many of the strange places are even more striking because most people don't know they exist?'"

ECON Students Meet for IMF Simulation



On November 21 a group of third- and fourth-year students in the Department of Economics organized and hosted an event for first-year and prep students: an International Monetary Fund (IMF) Executive Board simulation. The simulation was part of the department's mentoring program, in which all incoming ECON students are assigned mentors from among third- and fourth-year students.

Approximately 40 BUSEL and first-year economics students were paired with third- and fourth-year students to form teams representing different IMF board members. The simulation started with a country in a dire economic situation requesting financial assistance from the IMF. Each group first internally debated whether or not to lend to this

country and then presented their views to the other board members. An active and energetic debate on what type of fiscal policies would be best under such circumstances took place. (The final vote on the request for assistance resulted in its rejection by the board.)

Prior to the simulation, Department of Economics chair Selin Sayek Böke met with the students to present the scenario for the exercise, as well as to launch the second year of the ECON mentoring program. The simulation offered a great opportunity for mentors and mentees to get together and establish friendships. All Department of Economics students interested in participating in the next simulation and/or the department's mentoring activities are invited to send an e-mail to econmentoring@bilkent.edu.tr.

Turkey's Urbanization Discussed in Global Context by World Bank Economist



Stephen Karam, lead urban economist in the Finance, Economics and Urban Development Unit of the World Bank, recently took part in the seminar series being held as part of the IR 4123 Environment, Climate Change and Sustainable Development course.

Mr. Karam provided an overview of global urbanization trends and how those trends have been experienced in Turkey. In his view, Turkey's urbanization has been a positive example vis-à-vis other countries in terms of its pace and extent. However, he cautioned, Turkish cities will soon start feeling the pressure on their existing urban infrastructures, be it

in the area of waste management, energy or transport.

As a means of dealing with such pressures, Mr. Karam emphasized the importance of urban planning, noting that Turkey will need to do better in this respect in order to ensure the sustainability of current development and maintain the country's growth without infringing on the quality of life of its citizens. Many cities in Turkey need to produce more value-added products at the high end of the technological spectrum and be better connected to logistics networks to remain competitive in world markets and offer better employment opportunities.

Archaeology Students Visit Beypazari for a Close-Up Look at Museums



On November 23 the Museum Practices and the Preservation of Cultural Heritage class of the Archaeology Department went on a field trip to Beypazari organized by Prof. Dominique Kassab Tezgör. The group was accompanied by two curators from the Ministry of Culture and Tourism's Department of Museum Application, Canan Çaştaban and Cansın Ünver.

When the visitors arrived in Beypazari they were greeted by Mayor Cengiz Özalp and his wife Hamide, who are eager to preserve and make known the cultural and historical context of the city through its museums. The class then visited the Living Museum and the Turkish Bath Museum, guided by Dr. Sema Demir of the Department of Turkish Folklore at Gazi University, before finishing their tour at the Beypazari City History Museum.

During their visit, the students had the chance to get an inside look at how museums are run, and to apply the

theoretical knowledge they have learned in their course work to actual museum practices. The curators, Ms. Çaştaban and Ms. Ünver, helped them understand how these museums were created, how the exhibitions were constructed and what a museum should be like through critical analysis of each museum visited.

In addition, the class has been assigned a project at the Beypazari City History Museum. This will be a workshop in which the students will completely renovate a room dedicated to traditional dresses and textiles, redesigning and organizing a new exhibition.

"Museums are timeless places capturing the history and the culture of a society," remarked one of the class members following the field trip. "Beypazari is an astonishing city that is preserving its cultural heritage with determination, and in a very attractive way."

By Ash Asiye Duman & Zeynep Kuşdil (HART/IV)

FEASS Doctoral Workshop Series Continues

On November 28, Dr. Can Mutlu (IR) gave a talk on qualitative research techniques in the social sciences as part of the FEASS Doctoral Workshop series. Dr. Mutlu's presentation covered a variety of issues related to the challenges and opportunities provided by qualitative research methods.

During his talk, Dr. Mutlu touched upon the main features of conducting qualitative research in the process of writing a PhD dissertation. He gave examples of various qualitative research methods that can be utilized in different research projects and reviewed the components that should be included in the methodology chapter of a dissertation. The session continued with a fruitful question



and answer period in which doctoral students and faculty members discussed the difficulties that they have dealt with in their own research.

The next workshop will be given by Dr. Nil Şatana (IR) on December 19. The topic of Dr. Şatana's presentation will be "Quantitative Research in the Social Sciences." For the schedule of the workshop series, please see <http://feass.bilkent.edu.tr>.

NEWS

How & Where They Write: Norman Stone

BY ALP RODOPLU (HIST/MA)

Bilkent News

This is the first in a series of interviews *Bilkent News* will be presenting to its readers, which aspires to reveal the writing process of some of the writers at Bilkent. We thank Prof. Norman Stone of the Departments of International Relations and of History for being so kind as to answer our questions.



Alp Rodoplu: Do you enjoy writing?

Professor Norman Stone: I think most of the time I enjoy writing. Obviously you enjoy writing certain things more than others. The book I most enjoyed writing was the “Short History” of Turkey. That’s an awfully good subject to write about, provided you never get into detail about things which will make it very difficult to read, as so many of these books about Turkey do. And the little one on the First World War, I did that in about six months. But sometimes, if you’ve something to write because you said “yes” on the phone to somebody, you can’t think how to begin it. Especially with book reviews. Getting a book review right -- that one is difficult. In the end, I have enjoyed writing since I was ten. I wrote a history of an imaginary country when I was ten or eleven. I’ve still got it; it’s very embarrassing, but I can’t bring myself to tear it up.

AR: What about “Europe Transformed”? We talked about the last chapter once. Is that the chapter you wrote on the train somewhere in Czechoslovakia?

NS: No, it wasn’t as bad as that! But, oh God, that book’s now 30 years old. Looking back on it, I think that book was the biggest intellectual challenge, and I enjoyed writing it in the end. And the story about the last chapter was that the manuscript had to be handed in sometime in August, and we had to catch a plane to Romania, so I started that last chapter around 10 in the morning the day before and just wrote solidly until 6 in the morning, keeping going with a Czech herbal liquor called Becherovka. People like that chapter, and at least it’s got some ideas. I’ve never reread it.

AR: From 10 in the morning to 6 in the morning the next day -- has that been the norm for you?

NS: No. But, you know, I can write for a long time. Yesterday, for instance, I did a long article for the *The Spectator* about Sykes-Picot. It’s a thousand words, and I wrote solidly for 10 hours.

AR: What’s the usual way that you write?

NS: It depends on what it is. Well, once I can get myself going, if I can start it, then I can usually finish it quite quickly. Not if it’s a book review -- I always find them very difficult. I don’t do many now.

AR: When you sit down to write, do you know exactly what you’re going to say?

NS: I’ve got an idea of the general direction, yes.

AR: Is the writing process also a process of discovery for you?

NS: Sometimes you can get a good idea in the middle, yes -- something you hadn’t thought of.

AR: So, what do you do in such situations? Do you immediately integrate it into the text?

NS: Put it down on paper. I’ve got all sympathy with your generation trying to do a PhD. It must be an utter nightmare trying to work out how to produce this volume of prose. The only advice I can give is that once you start, write every

Photographs by M. Furkan Akıncı (LAW/IV)



day. Write up notes, because you can always throw them away; but if you have some paper there, you can add to it, and you can take away from it.

AR: That’s what you’ve been doing all this time? You told me last year that you stopped taking notes, and you were a bit unhappy about that.

NS: Again, it depends what it is. I’ve been at this game for quite a long time, and automatically you remember certain things. My memory is still as good as it was, and in fact in many ways better -- and it’s more disciplined. I do take notes now, and I’m writing a difficult book on Russia and Turkey. There’s a huge amount to read, and there’s an awful amount I just don’t know about.

AR: Where do you write? Here in your office? Your study?

NS: Anywhere, wherever.

AR: How about the medium? Pen and paper? Computer?

NS: It took me a long time to do it [pointing to the desktop computer]. You know, I was a master of the typewriter, and it was a disaster in my life when my typewriter was worn in such a way that the paper slipped as I tried to turn it. Otherwise I would have kept on using my typewriter. It took a long time for me to get used to that [the computer].

AR: Any rituals that you do? Do you take walks beforehand, or afterward?

NS: At my age, it’s very difficult to write without a cigarette. I did write the short history of the Second World War without smoking, and it shows.

AR: A lot of writers, apart from smoking, also drink. Do you drink

when you write?

NS: In principle, I don’t. If I can’t think how to start, a couple of glasses of wine will help. It used to be whiskey, but I don’t do that anymore.

AR: Your son also writes. Would you say you’re somewhat in the same business?

NS: But he writes thrillers. They’re quite good, and I quite like them. Regardless of, you know, him being my son, I think he’s very competent.

AR: Have you ever talked about these kinds of questions? Writing rituals, the process? Do you know how he writes?

NS: No, no, no. But the reason I write the way I do is that I was very strongly influenced by A. J. P. Taylor. I first read his work when I was about twelve -- found it in the public library. His style is infectious -- I was never consciously copying him, it just happened. I noticed I used short words, for instance, as he did. He didn’t write long sentences, which I don’t like either.

AR: It’s a very effective way of writing.

NS: Yes...I don’t know why so many historians find writing approachably rather difficult. You know, I picked out some American book on the abolition of serfdom in Russia, and the man starts with all the grace, all the elegance of a telephone book. I mean, oh dear...paragraph one, a cup of tea; paragraph two, a phone call; paragraph three, another phone call; paragraph four, a stiff drink. For certain books, the essential reading aid is a hatpin -- you take the hatpin and shove it in your leg to keep awake.

AR: Lastly, how do you think people adopt that kind of style? Because I’d like to end on any further advice you have for aspiring writers at Bilkent.

NS: A lot depends on the subject; some subjects are by their nature difficult to bring alive. If you’ve got a trawl load of indigestible information to offer, then you’re not going to be writing sparkling prose. The PhD is horribly difficult in this respect. Serving up eighty thousand words and making sure you’re not going to be attacked for any omission is something which can drive people mad. I do think working on a PhD for five years is not a good idea. That’s the good thing about the English system -- three years. What matters with the PhD is the book that comes out of it, or the significant contribution. However, the PhD is really just a bridge to that.

In the Spirit of Piri Reis, GRA Students Create World Map



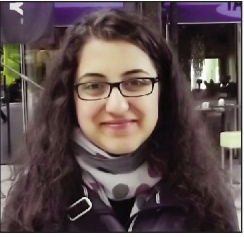
(Continued from Page 1) asked to create a collaborative map of today’s world. The concept behind this was that

although there is no territorial land left to discover in the modern era, there is still room to imaginatively interpret the vision

and works of this great sailor, pirate and mapmaker through the visual arts.

In the competition, students used existing world maps as a template. For their project, each of the Bilkent GRA students was responsible for studying a portion of the world map and then interpreting it, using various techniques such as typography, collage, watercolor, illustration, linocut, photography and other digital methods. The finished project measured 120x200cm and was made up of 20 individual 30x40cm sections.

The students who collaborated to create the project were Tuna Çelebi, Buse Ergül, Deniz Eserci, Buğra Kantar, Naz Kışınışçi, Annaliese Lyons, Hüma Özyaydınlık, Arzu S. Selvitop, Bleda Tünay, M. Çağdaş Yıldırım and Oğulcan Yıldırım.



BY SENA KAYASÜ (ARCH/II)

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Istanbul: City of a Hundred Names

This past weekend, I had a chance to go on a trip to İstanbul for the second time this semester. When I talked about my first visit, I said that I wanted to see the Anish Kapoor exhibition next time, if at all possible. Well, guess what? I did.

The trip was actually not about art or traveling idly through a weekend that could be better spent... sleeping? or whatever activity appeals to you. It was a field trip organized by my department to go and see the site for our new design project: Florya. I don't know how many people have heard of Florya; I only knew its name through a comedy film, as the district of İstanbul where the male lead gets shot ("Hırsız Var," 2005). In fact, it's a beautiful part of İstanbul that has an actual white sand beach. There's no structure above three storeys to be seen, and most buildings are old (in a sophisticated sort of way). There are many buildings, yet somehow it appears as if it was untouched by humans. At the very least, it has managed to escape the sense of being in the metropolis that surrounds it. The reason we went there as second-

year students is that a modernist architect of the 1930s built a summer house for Atatürk in the Sea of Marmara. Yes, that's right: in the sea. The structure is balanced on steel piers, and sits meters away from the shore. Once you are on the shore, there are very few other manmade structures on sight; on an autumn day with no one swimming, it's like a scene from a movie, complete with flocks of seagulls flying in the distance. Highly sculptural, this is one of the most distinguished buildings in Turkey.

Speaking of sculptural, the second highlight of the trip was the visit to the Anish Kapoor exhibition. It was in the Sakıp Sabancı Museum, which is pretty far from everything, despite being in the middle of the city. I'm sure that anyone who has been to İstanbul can guess the reason: traffic. Movement is organized in elaborate lines of traffic jams, which results in walking being faster than driving. Except, the city is so large that it spans two continents; but that's beside the point.

The point is that the exhibition was amazing. There were more pieces than I had expected, despite them being colossal, and a lot of them were placed in the garden. We could see them even as we were climbing the hill approaching the building. Most of the pieces were made out of stone or stainless steel.

The steel pieces were all polished to the point where they acted like mirrors. Most of these works were placed outside. Through them, Kapoor seems to be experimenting with the idea of seeing yourself and your environment in different ways. Even though the

surfaces are all reflective, they are also bent, so that the image that you see is never the real one. Generally, on the surfaces, you see people, either upside down or really thin. Of course, this is not to say that they are like funhouse mirrors, which are made so that people can be amused by seeing themselves in funky ways. These pieces have amazing forms and have been created to question perception through the varying shapes to be seen in them. They caused me to think that there is not only one way to view reality. For example, right in front of the entrance, there was a piece that had the form of an incomplete cylinder. When you look at the concave interior, you see infinite images of yourself, not in the more usual way as when two mirrors are standing opposite each other, but in a circular fashion. Looking at the convex surface, you see not only what is on your side of the sculpture, but also whatever is at the opposite corner, 180 degrees away and apparently blocked by the piece.

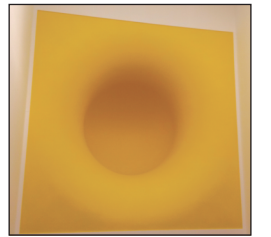
As an architecture student, I also found the construction of these works very interesting, because the steel was seamless. It is impossible that they were each made as one piece; the works are large enough to have structural skeletons inside. However, it was not possible to see how the separate pieces were joined. This makes them much more enigmatic, which (for me) makes them more interesting.

I've been describing steel pieces, but the majority of the works in the exhibition were made out of stone. However, they were no less holistic.

Stone is, of course, great for this purpose: it is monumental. Just look at the pyramids. That is probably the best way to describe Kapoor's works: they are monumental. That is what makes them last in our minds and in time. Unexpectedly, the pieces inside were larger than the ones outside.

One thing that caught my attention concerning the stone pieces was that the portion that was "sculpted" was merged with the parts that were raw stone. It was as if the artist had just cut the sculpted material out of a larger chunk of stone: it seemed coincidental, although I'm positive it wasn't. I don't know what Kapoor meant to do through this, but these pieces certainly looked more organic than if we had been able to see only the more obviously sculpted, polished portions.

There was a third type of work in the exhibition: wall installations. They looked like solid vacuums that led into the walls. At first, I was confused as to whether they were paintings or sculpture: I couldn't get close enough to see. I think they were meant to have that effect: you had to get very, very close to look because of the bright, deceptive colors that were used. For instance, see "Yellow," illustrated here. Yellow indeed. All of the works on display, in fact, seemed to be playing with the idea of optical illusions, or were themselves about illusions. In any case, I would advise everyone to see the exhibition before it leaves in January.



BY CEREN TURAN (CS/IV)

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POLITICAL ARTS

Having no more than a handful of articles left to write for Bilkent News, I started thinking about how I began writing here in the first place. As the cliché goes, writing has always been a part of my life, ever since I was a little girl. But I had never thought I would have a column of my own. As most people would agree, weekly (or in this case biweekly) columns have the disadvantage of forcing the writer to regularly come up with a topic to write about. So one should be really careful in choosing the general subject area that his columns will be about, because if he is not that interested in it or if it was only a whim, he is very likely to run out of topics in a couple of weeks and start experiencing the dreadful "night before the deadline" stress.

In my case, however, I never even thought about which subject I wanted to write on. When I was

asked, I answered, almost as if I'd known it for years: "Arts and Culture." The reason for this, I suppose, is because my engagement with art dates back even earlier in time than my involvement with writing. In addition to the fact that a number of my personal activities fall into the category of art and culture, my favorite parts of newspapers are often arts and culture columns.

Due to my rather nostalgic mood, I went over my very first articles (starting from September 2012) and moved on to today. An interesting thing I noticed was that although they have all been about the arts, my last columns were on the topic of what one may call the influence of politics on the arts, and more specifically in Turkey. Although I can't say politics is an area that I'm deeply interested in, considering how much state intervention is taking place in so many branches of art in Turkey, not writing about it would be almost pure ignorance.

So instead of going back to writing about the arts isolated from politics, I found it more fitting to continue to explore this relationship. And soon after this, I came across a news article saying that a painting had been removed from an exhibition because it was considered offensive to a member of the governing party. As a protest against

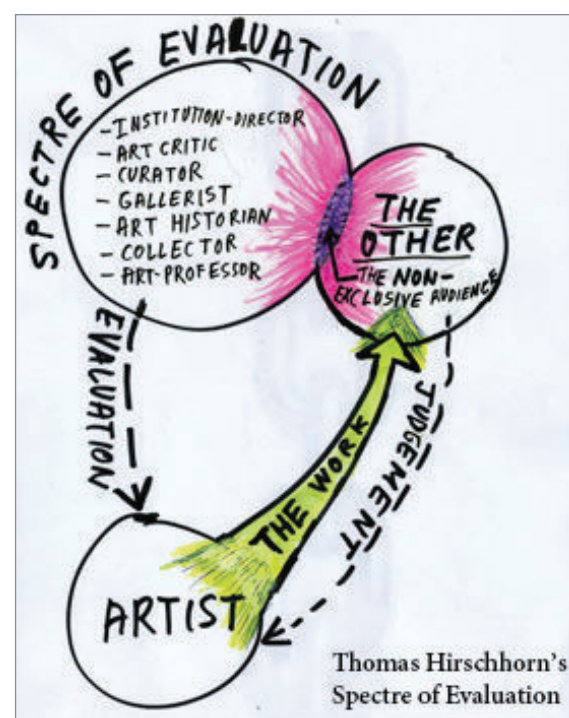
this outrage -- looking at art exhibitions that have taken place around the world and how authorities have been portrayed in them as animals or even beasts, it really is hard to believe that this painting actually got taken down -- other artists who had paintings in the exhibition covered them with black cardboard.

Although the reason for the governmental intervention, which included not only the removal of the painting but also an investigation, was said to be due to the fact that the

painting was offensive to the person depicted in it, I think there is more to it than that. One of the wrong interpretations of impartiality here again shows itself. The major misconception is that being impartial is not presenting the views of any of the different sides; while in fact it consists of presenting the views of every side, so that members of the public may make up their own minds and arrive at their own ideas through a healthy thinking process, instead of simply accepting whatever is stuffed into their minds. This one-sided

approach may work in many areas; and it does indeed work in many areas because, as a Turkish saying goes: "He who has the capital is in charge."

It all comes down to providing the best means of education to the people who live under the regime and supplying them with the means of reaching knowledge through a rational thinking process. Instead of doing that, cartoons that have aliens and flying people (superheroes) are being censored because they are considered scary for children and are being replaced with cartoons that tell about the lives of Ottoman sultans. After all, you can't teach an old dog new tricks.





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ORBUS TERRARUM

Please don't get scared by this very Latin-sounding title -- it's just the third album, released in 1995, by the British band The Orb. My motivation in choosing this album is simply the fact that it has influenced so many bands and was really an innovation for that decade.

Let me first start with the band itself before continuing with the album. The Orb was founded by Alex Paterson and Jimmy Cauty in 1988. Their debut, "The Orb's Adventures Beyond the Ultraworld," and the their second, "U. F. Orb," are both nice albums featuring the ambient house, dub and ambient techno genres. Actually, The Orb was among the creators of the ambient house genre.

Then came their magical third album, "Orbus Terrarum" (OT). Compared to those on the first two, I find the songs on OT more "one of a kind" (which makes the album sound more complete). Another point is that the sound effects used for OT, instead of being space-related, resemble natural and organic sounds.

The album consists of seven songs, with a total running time exceeding 79 minutes. It's very hard to describe the album, because it really has an uncommon style -- for that time -- but I'll take a shot anyway.

First of all, OT is a very relaxing



album. The effects used are crystal

clear and organic sounding. There are no sudden or sharp harmonic shifts; everything changes smoothly. The songs start to build very slowly, and when they reach their climax, you can only ask yourself, how did it happen?

Before I continue discussing the album, I want to talk about other musicians from the genre. Aphex Twin (Richard David James) was also one of the founders of ambient house, but he's generally known for doing IDM (intelligent dance music), which is a closely related genre. His style is more aggressive, extending to acid techno, drum and bass, and glitch. KLF is another early ambient house band, featuring Jimmy Cauty from The Orb.

Now it's time to mention some of the bands that have been inspired by these early pioneers of the genre. The first one is the Scottish band Boards of Canada. Boards of Canada's sound resembles that of The Orb in both the structures of the songs and the choice of effects and their use. Their album "Campfire Headphase," released in 2005, might be considered OT's twin brother.

I also think that psybient band Shpongles really was inspired by The Orb, and primarily by OT. This is my

personal opinion; I don't exactly know why, but somehow Shpongles's use of effects makes me think of The Orb. There are many other bands that could be added to the list, but let's stop there and return to the early 90s.

In the introduction, I stated that OT was an innovative album by the standards of that decade. I say so because I think the use of organic-like sounds and the structures of the songs are very clever, and clearly these elements have inspired many bands. Actually it's like an infinite cycle: a band making music, inspiring others, who then make music, inspiring new bands. For instance, The Orb is said to have been inspired by the German band Kraftwerk and also maybe a bit by Pink Floyd.

As for song suggestions, the first one is from OT. It's called "Oxbow Lakes" and is my personal favorite on the album. I also recommend "Chromakey Dreamcoat" by Boards of Canada. One final suggestion is the album "Selected Ambient Works 85-92," which was Aphex Twin's debut.

This week, I haven't decided yet what I'm going to write about next time. So we'll find out together. For now, stay connected to music!

Faces on Campus

By Hazal Koptagel (CS/IV) & Ömer Karaduman (ECON/IV)



Name: Başaran Eşkinat (AMER/II)
What's your favorite triple?
a) Movie: "Star Wars"
b) Book: "SS General" by Sven Hassel
c) Song: "The Answer Lies Within" by Dream Theater
Can you describe yourself in three words?
"Funny, friendly, romantic"
If you could be anyone from the past, who would that be? "Hüseyin Nihal Atsız"
Who is your favorite cartoon character?
"Gumball Watterson in 'The Amazing World of Gumball'"
If you were a superhero, what super power(s) would you have?
"Guessing what's going to be said to me"
The place on campus where I feel happiest is... "the library"
I have never... "done waterfall jumping"
What would be your last message on earth?
"There's nothing here, don't come"



Name: Mustafa Aslan (PHIL/IV)
What's your favorite triple?
a) Movie: "Taxi Driver"
b) Book: "Despair" by Vladimir Nabokov
c) Song: "Rust" by Black Label Society
Can you describe yourself in three words?
"Calm, stable, good-tempered"
If you could be anyone from the past, who would that be?
"Albert Camus"
Who is your favorite cartoon character?
"Lucky Luke"
If you were a superhero, what super power(s) would you have?
"Mindreading"
The place on campus where I feel happiest is...
"in front of A building"
I have never... "been interested in pop culture"
What would be your last message on earth?
"All the animals come out at night"



Name: Eylül Hatipoğlu (ELIT/II)
What's your favorite triple?
a) Movie: "The Lord of the Rings"
b) Book: "The Most Beautiful Woman in Town" by Charles Bukowski
c) Song: "Comfortably Numb" by Pink Floyd
Can you describe yourself in three words?
"Literary, normal, calm"
If you could be anyone from the past, who would that be?
"Syd Barrett"
Who is your favorite cartoon character?
"The Tick"
If you were a superhero, what super power(s) would you have? "Becoming invisible on top of desks"
The place on campus where I feel happiest is... "the MSSF building"
I have never... "killed anyone"
What would be your last message on earth?
"Stay happy"

SPORTS

Attention Everyone, This Is the Captain Speaking - Part 1

BY NAZLI HİLAL KAYA (LAW/II)

Bilkent News

In this series of articles, Bilkent News readers will get the opportunity to hear firsthand from the captains of the Bilkent University sports teams, as they talk about their teams' plans and goals along with the tournaments they will participate in this academic year. In the first installment of the series, the captains of the swim team and the football team offer their outlooks on the current season.

İlteriş Karakuş - Swim Team Captain

This year, we will again compete in the Turkey Interuniversity Swim Meet. Last year, we had just one month to get ready for the meet, so we couldn't give as good an account of ourselves as we would have liked. We came in 8th out of 50 universities nationwide, and 2nd among universities in Ankara. This year, we have great team spirit and motivation, and we also have more experienced swimmers. All of us on the Bilkent University swim team (Bilkent Jaws) believe that this year we will be more successful and will represent our



university in a very positive way. Our aim is to place among the top three in Turkey. The key words that will carry us to success are power, determination and professionalism.

Volkan Açarbiçer - Football Team Captain

This year, the Bilkent University football team will compete in the Interuniversity League Second Division, the Angora Cup and the Interuniversity Futsal Tournaments. Our goal has changed along with the changing vision of the football team. We want to represent Bilkent University at home and abroad through promotion to the upper division in the University League. In addition, we want to demonstrate that

Bilkent University is the best not only in the field of education but also in the field of sports by winning tournament championships. We would like to invite everyone to support the team during our matches.

Interuniversity Football Tournament Schedule

All matches listed below will be played on the Main Campus Football Field at 2 p.m.

Dec. 2 Bilkent University - Türk Hava Kurumu University

Dec. 4 Bilkent University - TOBB ETÜ

Dec. 10 Bilkent University - Atılım University

Dec. 12 Bilkent University - Turgut Özal University

BY NAZ AKYOL (IR/IV)

Bilkent News

What's It Like to Be at Bilkent?



Name: Ferah Edip

Age: 22

Department: International Relations

Home Country: United Kingdom

What is your experience of spending time in Ankara and at Bilkent University?

Living in Europe and coming to Turkey was a big change. When I first came to Ankara and Bilkent University, I did not feel myself comfortable. Transportation was a problem for me since Europe is very organized compared to Turkey. Regarding Bilkent, I thought that there was a lack of diversity on the campus and some students were like people who show off. Moreover, I had some language problems; blending in with Turkish people was not easy. Then eventually the city and the university grew on me, and I gradually started to like it more and more. Turkey has been a wonderful experience and an adventure for me. I am so glad I came here and did something extraordinary instead of studying in Europe. I also wanted to improve my Turkish. I am studying IR; Turkey is a politically dynamic country and I feel like I am improving as an IR scholar.

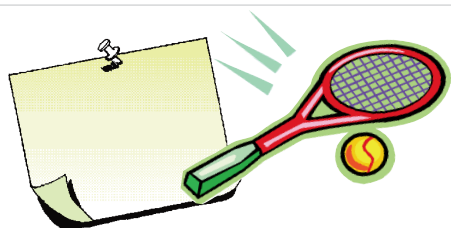
Where do you most enjoy spending time on campus?

I spend most of my time on campus around Coffee Break.

Scenes from "Sports as a Way of Life" Tournaments

The "Sports as a Way of Life" tournaments are in full swing on Main Campus: the mini field (halı saha) football tournament with 44 teams, the 4x4 volleyball tournament with 18 teams and the 3x3 basketball tournament with 32 teams.

Football, volleyball and basketball tournaments are also underway on East Campus. For the scores, please see <https://www.facebook.com/BilkentSporYasamdir>



Sports Ad is an ad column for all Bilkenters who play sports. If you play tennis, squash, badminton, table tennis or any kind of sport needing two or more players and can't find a partner whose schedule fits yours, then Sports Ad will help you find a sports partner. All you need to do is send an e-mail containing your schedule and contact information to bilnews@bilkent.edu.tr. We look forward to hearing from you.

Le Piment Rouge Restaurant

Indian and Indonesian Menu

Appetizers

Soto Ajam

Coconut-flavored chicken soup

Vegetarian Cutlet

Served with turmeric yogurt sauce

Lentil Salad

Main Courses

Mild Indian Fish Curry

Served with jasmine rice

Indian Grilled Chicken

Served with fresh mango chutney and grilled zucchini

Desserts

Kheer

Traditional dessert with milk and nuts

Marinated Tropical Fruits

Served with ice cream

Chef de Cuisine: Elif Denizci

Maitre de Table: Ali Ünal

Set Menu Price is 20.00 TL

For reservations: ext. 5029

Work for *Bilkent News*!

We need eager, energetic, dedicated student reporters, writers and photographers to cover your campus! Report on events, news, arts and culture, music, concerts, sports, campus life, what's cool, what's not, what's happening, what's being said and what's being done. Learn to pitch stories, write articles, take photos and edit your work. If it's going on at Bilkent, we want everyone to be in on it, and we need people like you to write about

it!

Available positions:

- Arts & culture reporter
- Sports reporter
- Diplomacy reporter
- Photographer, general assignment

Make *Bilkent News* YOUR newspaper.

Contact us at: the Communications Unit in the Engineering Building, Room G-22 / Ext. 1487 or 2421 / seckin@bilkent.edu.tr

Bilkent IEEE Weekly Puzzle #9 – Question Mark

What should come in place of the question mark?

-1, -3, -1, 11, 39, ?, 167, 279, ...

The Prize for This Question: Rubik's Revolution 3" Cube With LED and Sound Effects

The Winner of Puzzle #7: Beyza Doğan

Send your answer to ieee@bilkent.edu.tr by **5:30 p.m.** on **December 10**, or visit ieee.bilkent.edu.tr/zeka to submit your answer online, and get a chance to win the prize!

This question was prepared by Emrehan Halıcı, president of the Turkey Intelligence Foundation, for Bilkent IEEE.



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PUZZLE... PUZZLE... PUZZLE...

Games Editor: Nesrin Dönmez (IE/IV)



SUDOKU

Here are a Samurai Sudoku and two regular Sudoku puzzles.

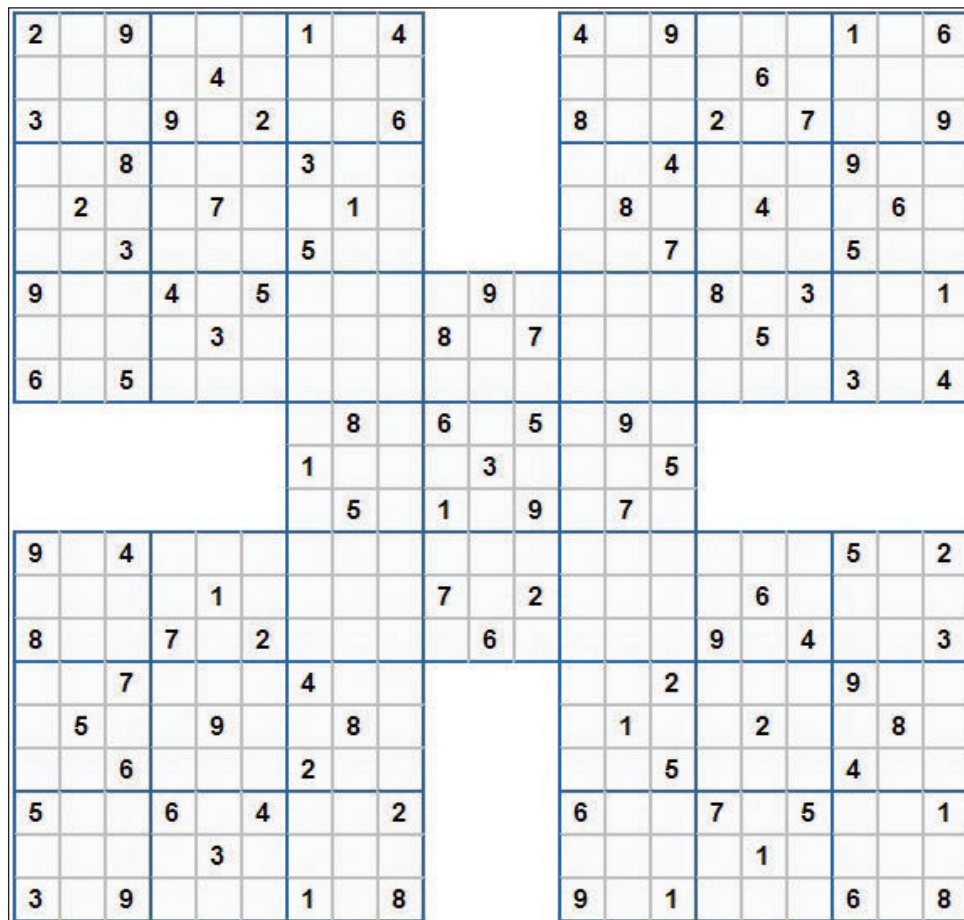
The Samurai Sudoku is made up of five smaller Sudoku puzzles: one in the center and the other four overlapping the corner grids of the central one. Each of the five smaller puzzles making up the Samurai has the same rules as a classical Sudoku: each row, column and 3x3 grid must contain all of the digits 1 to 9.

Submit the contents of the diagonal going from the top left to bottom right of each puzzle to win a prize. Good luck!

Last Week's Answers: Samurai Sudoku: 256 273 523 674 964 815 879

1 Medium: 241 726 491

2 Medium: 541 439 286



Send in your e-mail with the right answer to puzzle@bilkent.edu.tr and get a chance to win!

Prizes will be: dessert and coffee from Mozart Cafe (one each for three winners); coffee from Coffee Break (two each for two winners); hot chocolate from Cafe Fiero (one each for five winners); and chocolates from Bind Chocolate (two winners).

BİLKENT NEWS



Bilkent Üniversitesi

Adına Sahibi:

Prof. Dr. Kürşat Aydoğan

Sorumlu Yazı İşleri Müdürü:

Hande Seçkin Onat

Yayının Türü:

Yerel Süreli Yayın

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Basıldığı Yer: Meteksan Matbaacılık ve Teknik Sanayi Tic. A.Ş. 1606. Cad. No:3 06800 Bilkent, Ankara

Bilkent News (ext. 1487) welcomes feedback from readers. Please submit your letters to bilnews@bilkent.edu.tr. The Editorial Board will review the letters and print them as space permits.

100% Post Consumer



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Bilkent CALENDAR



Photograph by M. Furkan Akıncı (LAW/IV)

Exhibition: "Kent/City/Civitas/Polis" by Şeniz Aksoy, Şevket Arık, Mustafa Duymaz, Agnieszka Srokosz, Aslı Vural and Bülent Yavuz Yılmaz, until **December 11**, at the Library Art Gallery. Open every day (except Sundays) from **10:30 a.m. to 6 p.m.**

SEMINARS

Wednesday, December 4
"Incidental Parameter Bias in Panel Quantile Regressions," by Martin Weidner (University College London), at FEASS, A-228, **2 p.m.** Organized by ECON.

Friday, December 6
"Value of Reverse Factoring in Multi-Stage Supply Chains," by Fehmi Tanrısever (Bilkent University), at Ümit Berkman Seminar Room, **1:40 p.m.** Organized by FBA.

Friday, December 6
"Coordinated Logistics: Inventory Replenishment and Transportation in a Supply Chain," by Ülkü Gürler (Bilkent University), at EA-409, **1:40 p.m.** Organized by IE.

Friday, December 6
"UNAM Seminars," by Prof. Ömer Dağ (Bilkent University), at FS, SA-240, **3:40 p.m.** Organized by UNAM.

PLAYS

Wednesday, December 4
"Kamyon," by Yön Sanat Atölyesi, at FEASS, C-Block Auditorium, **6 p.m.** Ticket fee: 10 TL. Organized by Marka Kulübü and TDP.

CONFERENCES

Tuesday, December 3
"Yoga Nedir, Ne Değildir?," at FADA, FFB-06, **12:30 p.m.** Organized by Yoga Kulübü.

Tuesday, December 3
"Cerebral Palsy," by Dr. Ali Güven Kılıçoğlu and Assoc. Prof. Birol Balaban, at FEASS, C-Block Auditorium, **12:40 p.m.** Organized by Marka Kulübü and TDP.

TALKS

Thursday, December 5
CCI Colloquium, by Dr. Katarzyna Bartożynska, at G-160, **4:45 p.m.** Organized by CCI.

WORKSHOPS

Wednesday, December 4

"Writing Your Statement of Purpose for Graduate Students," at G-160, **5:30 p.m.** Organized by BilWrite. Send an e-mail to bilwrite@bilkent.edu.tr to register.

CONCERTS

Tuesday, December 3
FMFA Concert, Elif Önal's Class, at Ahmed Adnan Saygun Music Research and Education Center, **7 p.m.**

Thursday, December 5
FMFA Concert, Gülnara Aziz's Class, at Ahmed Adnan Saygun Music Research and Education Center, **7 p.m.**

Saturday, December 7
Bilkent Symphony Orchestra, Conductor: Işın Metin, at the Bilkent Concert Hall, **8 p.m.**
R. Wagner | "The Flying Dutchman" Overture
R. Wagner | "Tannhauser Overture"
R. Wagner | "The Master-Singers of Nuremberg"

Overture
R. Strauss | "A Hero's Life," Op. 40

FILMS

Tuesday, December 3
"Lovelace," and the talk entitled, "The Feminist Critique of Pornography," by Dr. Lars Vinx (Bilkent University), at FADA, FFB-05, **5:40 p.m.** Organized by the Bilkent Philosophy Society.

SECTOR INTRODUCTION DAYS

Tuesday, December 3
"Hızlı Tüketimde Satış," by Fatih Ergen (Pepsico), at FADA, FFB-22, **12:30 p.m.** Organized by the Career Center.

Tuesday, December 3
"Denetim," by Murat Sancar (PricewaterhouseCoopers), at FADA, FFB-22, **5:30 p.m.** Organized by the Career Center.

Wednesday, December 4
"Turizm," by Kerem Arman (BTA), at FADA, FFB-22, **12:30 p.m.** Organized by the

Career Center.

Wednesday, December 4
"Bilişimde Kariyer," by Alper Özçetin (Reysaş Teknoloji), at FADA, FFB-22, **5:30 p.m.** Organized by the Career Center.

Thursday, December 5
"Fen Bilimlerinde Akademik Kariyer," by Asst. Prof. Emrah Özensoy (Bilkent University), at FADA, FFB-05, **12:30 p.m.** Organized by the Career Center.

Thursday, December 5
"Sosyal Bilimlerde Akademik Kariyer," by Asst. Prof. İtir Göğüş (Bilkent University), at FADA, FFB-22, **12:30 p.m.** Organized by the Career Center.

Thursday, December 5
"Sanat ve Tasarımda Kariyer," by Assoc. Prof. Burcu Şenyapılı (Bilkent University), at FADA, FFB-06, **12:30 p.m.** Organized by the Career Center.

Thursday, December 5
"Dış Ticaret," by Ömer Berki (Lawyer) and Murat Evirgen (Türk Dış Ticaret Vakfı), at FADA, FFB-22, **5:30 p.m.** Organized by the Career Center.

Thursday, December 5
"AVM İşletmeciliği," by Nezaket Akçakaya (Nata Vega Outlet), at FADA, FFB-22, **12:30 p.m.** Organized by the Career Center.

Classifieds

Bilkent News will print classified ads, space permitting. Ads can be placed only by current Bilkent University faculty, students and staff. Ads should adhere to these general guidelines:

- For Sale items must be secondhand items. Ads of a commercial nature will not be accepted.
- Only one ad per person per week will be printed. A new request must be submitted for each issue.
- Ads are limited to 20 words, including phone, fax and e-mail.
- Deadline is at noon Wednesday, one week prior to the edition in which the ad is to be run.
- Classified ads should be e-mailed to bilnews@bilkent.edu.tr.

ABBREVIATIONS

BCC: Bilkent Computer Center
BUSEL: Bilkent University School of English Language
FADA: Faculty of Art, Design and Architecture
FEASS: Faculty of Economics, Administrative and Social Sciences
FHL: Faculty of Humanities and Letters
FS: Faculty of Science
FMFA: Faculty of Music and Performing Arts